



## CRIME DOCKET • MISDAAD DOSSIER

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FOR CRC ONLY

University of Cape Town

COMPONENT CODE

SUBCOMPONENT CODE

CR NUMBER

F 3570

FP NO. 2013

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(OTHER - MENTION)

A. PARTICULARS OF ACCUSED

POPULATION GROUP

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TYPE OF IDENTIFICATION:

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LEFT THUMB  
PLAIN IMPRESSIONRIGHT THUMB  
PLAIN IMPRESSION

THUMB

FOREFINGER

MIDDLE FINGER

RING FINGER

LITTLE FINGER

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

LEFT HAND

PLAIN IMPRESSIONS OF THE FOUR FINGERS TAKEN SIMULTANEOUSLY

RIGHT HAND

PLAIN IMPRESSIONS OF THE FOUR FINGERS TAKEN SIMULTANEOUSLY

DATE ON WHICH CRIME WAS COMMITTED

30 January 2013



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**PLAGIARISM DECLARATION • PLAGIAAT VERKLARING**

Gabrielle Alberts

ALBGAB001

Documentation and commentary on the body of practical work submitted for the degree of Master of Fine Art.

Faculty of the Humanities

University of Cape Town

2013

**Compulsory Declaration/ Verpligte Verklaring**

This work has not been previously submitted in whole, or in part, for the award of any degree.

It is my own work. Each significant contribution to, and quotation in, this dissertation from the work,

or works, of other people has been attributed, and has been cited and referenced.

Signed by candidate

Date 30/01/2013



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The following component is attached in the crime scene envelope, make sure you have the correct number of pages.

**Catalogue:** Some observations and reflections of the work:

15 photographs printed on both sides

**Addendum 1 / exhibit A:** 3 photographs printed on both sides

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**Addendum 3 / exhibit C:** 1 poem



This document is an explication of my practical work in which I inform the reader of my conceptual and visual processes, as well as the research and considerations that led to the creation of this body of work. It is not an exhaustive document with all the related studies engaged, but rather a personal account of the relevant and inspiring knowledge that I gathered and benefited from during the process of amplifying my personal concerns. In keeping with the investigation and detective theme of my work, I will present concise descriptions of my practical component that will give further insight of my personal processes, intrigues and inspirations as the creator in the catalogue section of the work.

## NOTES • NOTAS

*Dimly lit elements of a miniature world show familiar signs of human activity. This is a place where the whole story is not told, but pieces of a story are displayed for the viewer to draw their own conclusions.*

*This is where I leave you;* is a body of small sculptures consisting of 15 miniature scenes all modelled out of ceramics and painted with oils. All the scenes are independently lit and displayed within a darkened gallery space, thus foregrounding the element of lighting as an additional component of the work. Each scene is an individual work in its own right, however together they present the viewer with a fragment of an apparently ordinary miniature landscape or social world.

In this miniature landscape, or collection of familiar scenes, the viewer will observe elements, details or visual narrative cues that suggest that something has taken place, allowing them to draw their own conclusions about what it might be. I aim to make to viewers suspicious as to what it is depicted in my work; perhaps the viewer might suspect that some sort of transgression is afoot in my miniature narratives. I have used the familiar characteristics of dollhouse interiors and the rural features of railway sets to stage details for the viewer to discover. These details, although seemingly insignificant and not explicitly evident, could suggest to the viewer that a crime of sorts has been committed.

The ability to visualise or imagine a crime narrative from an inanimate object is central to my work. I wish to focus on creating perceptions (of crime) within the viewer by not portraying crime in action but rather the insinuation thereof. The miniature has an exceptional ability to create an immersive reality for its viewer. According to Rugoff miniatures are able to subvert the perception of what it is the viewers are looking at by using familiar elements (1998: 69).

Through this method of suggestion I hope to make the viewer question their tendency to assume that a crime of sorts has been committed. I would also like the viewer to question the media's influence on crime representations and the exaggerations it creates in the viewers' imagination, thereby questioning reality. A distorted awareness could arise, as the viewer recognises what it is they are observing, without being entirely sure what has occurred, in other words: the uncanny. The uncanny has been a key mechanism in setting the tone and situations of my work.

The use of familiar objects and domestic settings is very engaging to be sure, but what if something within the familiar seems unfamiliar? When something, for some reason, might seem out of place, how would this make us feel?



My understanding and thoughts of the visualisation of crime and the uncanny have been moulded and informed by the writings and concepts of various intellectuals and theoreticians, such as Susan Stewart, Mark Seltzer, Walter Benjamin, Jean Baudrillard, Richard Osborne, Jack Katz, Sigmund Freud and Ernst Jentsch. I have particularly drawn from the writings of Ralph Rugoff; his insight and awareness involving visual aesthetics and crime, especially with regards to artistic production, as well as his thoughts and opinions on the miniature have been enlightening.

I have also included a section on simulacrum and some related theories, by utilizing Richard Osborne's essays in relation to my own concepts. Through my work I raise the question as to why it is that the media is so influential.



## CHAPTER ONE

### 1.1 *Little Dark Things: an account of an artform*

*A glimpse of a world invites a closer look, a step towards draws us in, a story is laid out before us. Something catches the eye, and we pick up an invisible thread that takes us to a strange place... the devil is in the details.*

The small is usually considered to be a mere detail, an element belonging to a larger whole, incomplete in itself (Stewart 1997: 51). My miniature tableaux display only portions of interiors or environments, which create an opportunity for the viewer to imagine their own version of events. Traditionally the creation of miniatures as an art form has been considered timid, unadventurous and domesticated. The artists who make miniatures are usually considered to be more aligned with hobbyists, dollhouse creators, toy makers, or manufacturers of souvenirs and collectables, rather than 'serious artists' (Rugoff 1998: 11). Susan Stewart discusses in her book *On Longing* that dollhouses are not actually children's toys but more hobbies and collectables for adults (1993: 61). This can certainly be true, and in many instances the creation of miniatures lives purely in the realm of hobbyists and toy makers<sup>1</sup>. There is often astounding detail and excellent craftsmanship depicted in the production of miniature railway sets that evoke a sense of the real world. One may find it difficult, upon catching a glimpse of a well constructed miniature model village, to not feel compelled to stop for a closer look; regardless of whether one finds this particular scene, aesthetic or hobby of any interest or not. The same can be said of dollhouse miniatures: the attention to detail and intricacy of the craftsmanship can be remarkable and at times as detailed and painstakingly crafted as the real thing.<sup>2</sup>

Artists and museum curators have utilized miniatures to depict real or imaginary scenes, due to the immense space that can be depicted in a relatively small area and because miniatures have the potential to make viewers immerse themselves in its narratives. The South African Police Service (SAPS) museum in Muizenberg is an interesting local example of miniature dioramas depicting real crime scenes from the 1910's to the 1980's in the Western Cape province. The displays are very unrealistic in scale, proportions and modelling, but they do however still has the ability to engage the viewer and evoke specific characteristics, through their use of familiar settings in their presentation and overall considered aesthetic.<sup>3</sup>

1 The *Miniaturia Guild of Cape Town* is an organisation dedicated to miniature enthusiasts and craftsmanship. According to their website, the aim of this organisation is to promote a 'love' for miniatures, teach basic skills for making miniatures and to accumulate a library of magazines, books, videos and dollhouse and furniture plans ([www.miniatures-capetown.org/](http://www.miniatures-capetown.org/)).

There are many miniatures societies across the world, but also in South Africa. To name just a few, *Umgeni Steam Railway Society*, which is part of *The Railway Society of South Africa (RSSA)* and *Miniature Model Society* are societies relating to miniature and model railways. *Petit Connoisseurs* is an association of South African Artisan Dollhouse Miniatures, as well as *Miniaturia* mentioned earlier. It is my impartial observation that although these societies are wonderfully dedicated and enthusiastic of the appreciation of miniatures, their primary focus is on the manufacture, distribution and consumption of miniatures as hobbies and collectables rather than building a knowledge of miniatures as artistic, tertiary and academic standards.

2 *The Queen's Dollhouse*, built in 1920 for the Queen Mary (1867-1953) is probably the most exquisite dollhouse to date. All the furniture, machinery, panelling, fixtures, vases, statuettes and minute paintings etc were created by an army of craftsmen. From a miniature library filled with handwritten illustrations and text from authors such as Rudyard Kipling, Sir Arthur Conan Doyle and Max Beerbohm; to running water and electricity with working chandeliers, and a fully operational hoover. "Their work with uncanny delicacy is on display at Windsor Castle" (Jeffery 1980: 632)

Suzanne H Landshof Co-Founder and Artisan of the Museum of Miniature Houses creates such thorough and meticulous details and work in the creations of her dollhouses that even the kitchen cupboards and draws are stocked with food and whatever utensils a potential cook might need.

The Victoria and Albert Museum of childhood in The UK has exemplary examples of beautiful and intricate dollhouses and shops from the 17th century to modern times, such as *Miss Miles's Dollhouse* made in the 1800 for a little girl called Amy Miles to *Mrs Hibbard's House* made by Mrs Hibbard, who bought the dollhouse in 1965 from a carpenter and spent 14 years restoring and refurbishing it.

3. See addendum 1/exhibit A, for descriptions of SAPS exhibits.



The works by Jake and Dinos Chapman Hell (1999-2000) and the restored *Fucking Hell* (2008) is a tableau consisting of a diorama of epic proportions both in scale with more than 30,000 figures in 9 vitrines arranged in the shape of a swastika, and also in terms of content. These rectangular display cases are housing for lustrous killing fields and urban spaces, such as a volcano, a church, buildings in ruin and seascapes where torment and punishment are the standard for living. The figures in the work are 2 inch high remodelled plastic figurines, many in Nazi uniforms, others as naked mutants like an experiment that has gone horribly wrong and left the creatures with multiple limbs and heads. Body parts and skeletons are dispersed everywhere (Rosental, Hall 2000: 215).



ARTIST: Jake and Dinos Chapman  
NAME: *Fucking Hell*  
DATE: 2008  
MADE OUT OF: *Mixed Media*  
SIZE: *Dimensions variable*



ARTIST: Jake and Dinos Chapman  
NAME: *Fucking Hell*  
DATE: 2008  
MADE OUT OF: *Mixed Media (DETAIL)*  
SIZE: *Dimensions variable*

At first glance it may seem to the viewer that the Nazis are being punished during a retaliation, similar to a gruesome war film set in a fictitious future, however James Hall describes that in the tableaux on closer inspection, the viewer can detect rather the Third Reich's ideal of indomitable killing machines produced by genetic experiments, a terror playing on an 'endless loop' (Rosental Hall 2000: 215). By using miniatures the Chapman Brothers were able to create enormous battle scenes in a small space. Miniatures also allow the viewer to have a Gods-view perspective over the entire diorama; this can impose more on the viewer's imagination. Viewers cannot shrink themselves and walk amongst the scenes, therefore they would have to do it with their minds and subsequently immerse themselves within the constructs of the installation. Drawn in by the initial charm of the miniature, this particular experience as opposed the fragmented and even limited perspective of large or life-size dioramas, I feel, add to the intensity of the Chapman's work.

I believe all types of miniatures: railway sets, dollhouses, dioramas and museum exhibits that depict miniature worlds, have the potential to draw the viewer in. Gaston Bachelard called the miniature an intense form of voyeurism (1964: 155). The miniature has a tendency to focus on the exchange between the viewer and the object, the tiny artwork can seem at once to be both intimate and detached, and has the ability to successfully occupy a huge space and yet seem at risk of diminishing (Rugoff 1997: 15).



It is my understanding, subsequent to my research and observation of miniatures, that the exchange between the viewers and the tiny artwork creates an awareness of scale within the viewer. This heightens one's perception of reality, emphasising how we relate to the rest of the world. Many artists who create miniature scenes, especially those who create miniature dioramas, favour displaying the miniature scenes as photographs. For example David Levinthal series '*Modern Romance*' (1984-89), Laurie Simmons, James Casebere's photographs of architectural model-like miniatures and Christo Doherty's recent series '*BOS*'. I feel that these artists prefer the photograph to the actual miniatures because it has the potential to add an eldritch effect and perhaps even perplex the viewer about the actual scale of the work<sup>4</sup>. However I feel that by displaying the actual miniatures, attention is brought to the surrounding space in a more literal way, which then contributes to the diminutive scale of the work. This in turn has the capacity to redefine our sense of the space surrounding us.



ARTIST: Christo Doherty  
NAME: *Bridge Crossing* (from exhibition *BOS*)  
DATE: 2010  
MEDIUM: Archival Print  
SIZE: 890x 457 mm  
PRINTED BY: Richard Fornoni

## 1.2 Still lives: Staging the miniature; imitating the uncanny.

Miniatures often make use of familiar objects and settings, often depicting everyday domestic scenes. For Susan Stewart, dollhouses bring attention to the correlation of our state of mind and domestic space (1996: 63). These depictions can make miniatures accessible, evocative, inviting and absorbing. Rugoff claims that it is with this seductive association of the domestic that the miniatures have the potential to subvert our perceptions of reality (1997: 69).

The use of the familiar, ordinary and domestic is relevant to my work in that I aim to utilise this association of the viewer's recognition and understanding as a method to lure the viewer in, in order to disrupt them with the considered placement of something 'out of place' or uncanny. For it is only through the establishment of the familiar that the uncanny can exist. The eerie sensations

<sup>4</sup> This is illustrated by a comparison of the tableaux of the Chapman Brothers *Hell* and *Fucking Hell* with Christo Doherty's *BOS*. I have selected these two bodies of work that deal with the loaded and spectacular theme of war, because they function in very different ways. They are not similar in terms of time (period) or space (nationality), but have been selected as they inform my thinking in specific directions. *Fucking Hell* present the possible extreme limits of the diorama depicting the event of war and *BOS* is an excellent example of how the diorama can be received-once removed- in the form of the photograph, that take the concept and power of the war-diorama into a different conceptual space. Even though both display the horrors of war, of the two I would say that the Chapman brother's dioramas are more extreme in violence and more gruesome than Doherty's. Regardless, I think that viewers of the Chapman brother's work immerse and absorb themselves more within the details of *Hell* and *Fucking Hell* than with *BOS*, even though Doherty's dioramas might seem at first impression to be more accessible and approachable. The reason for this, I believe, is mainly because Doherty's work is displayed as photographs, this adds detachment to what is presented. This is not to say that one method is more successful than the other, rather that a different kind of engagement is elicited. In Doherty's work, this detachment or distance evokes an unsettling response within the viewer; disillusionment about the horrors people can inflict on each other whilst pretending it's not happening.



known as the uncanny only arise when we experience something that is familiar and unfamiliar simultaneously.

Thus the miniature has the ability to affect viewers in a psychological way as well as making the viewer feel larger than life, which calls into question the accuracy and reliability of representation. The miniature also introduces the viewer to issues of control, distance and how we measure things in relation to ourselves (Collins 2007:388).

The familiarity of interiors and domesticity of my work promotes a secure position of authority over the work for the viewer, and yet at the same time the tiny artwork can also seem to be indifferent, almost by virtue of it's tiny nature that it might not even be noticed.

Bachelard characterised the miniature as unstable; he said that it is unable to establish whole truths and is regarded as too elusive to convince a concluding argument (1969: 152). The placement of something uncanny in my miniature scenes has been key in establishing an ambiguity of my work as intentional, creating a sense of doubt for the viewer as to what is presented to them.

Being more descriptive than realistic, the depictions of reality in my work is more literal - presenting a 'hyper-real' possibility of our perceptions not only of crime but also of our own existence, a new reality that is based on depiction rather than truth.<sup>5</sup> It is crucial that my work encompasses a 'complete' miniature world and that the aesthetic has a refinement that will attempt to capture the imagination of the viewer entirely, thus I want to create an 'immersive reality' for the viewer. A miniature has the wonderful capacity to be regarded as a universe of it's own. It is through the simplification and literal structure of my small tableaux that I can introduce and uncover complex ideas of simulacrum (for instance: my miniature environment will constitute the 'reality of crime' through the use of signs and symbols that triggers the viewers' imagination based on a knowledge informed by the media), reality and crime representation.

The miniature's potential to remind us of our constant struggle between reality and our perceptions of the world creates a perspective that is undistorted and yet completely 'twisted', this is what makes miniatures so captivating for me.

By displaying narratives in my work that are open for interpretation by the viewer, I can create a situation that would enable the viewer to make connections or assumptions that leave a lasting impression. Art and miniatures particularly have the capacity to prompt the viewer to reconsider the familiar or assumed reality through the re-representation of the commonplace. I believe that in the context of crime, we tend to jump to conclusions. For instance I find myself often assuming the worst case scenario when I come across misplaced objects, especially garments, such as high heel shoes or handbags in the streets. Even when I read a

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<sup>5</sup> It is important to differentiate between hyper-real as used in semiotics and hyperreality in terms of Fine Art practice. With regard to this document my discussion of the hyper-real will always be applied in the semiotic sense, as used by Jean Baudrillard and Umberto Eco - reality replaced with a copy of reality or a simulation of reality. This should not be confused with the art term of hyperreality or hyper real art, which is used to describe highly realistic works of art. For artists such as Ron Mueck, Chuck Close and Duane Hanson it's crucial to accurately simulate exact detail, when I sculpt and mould my miniatures my concerns are more attentive to create an immersive environment and overall considered aesthetics than with accurate representation and perfect scale.



newspaper about a missing individual I find myself partaking by imagining a kidnapping or even a murder. My assumptions are not based on experience but rather because I have been informed and, I would even argue, indoctrinated by media sensations. With reference to my particular interest in how our perceptions of reality can be influenced by the media's representation of crime, the psychological characteristic of the miniature is useful, because it allows me to explore how our awareness and understanding of crime is formed more from the media and communication than experience.



## CHAPTER TWO

### 2.1 *There is no such thing as bad publicity: the meaning of creating scenes of crime in art.*

Richard Osborne maintained that crime is usually thought of as ostracised from the morality of 'normal society', which made crime reporting unifying in its position of collective disapproval (1995: 25). Jack Katz's 1987 article: *What makes Crime News*; is central to my ideation as it focuses on the emotional and existential characteristics of constructed crime that contributes to crime newsworthiness. Crime in the media actually seldom offers any solutions or provides advice for the public on how to resolve moral dilemmas that they will confront within their daily life. Rather it establishes a situation for the viewers to unpack a varied perspective of their own morality (Katz 1987: 229). Katz further states that there is value that lies in the viewer being confronted with situations where his or her own moral compass is tested and kept in check on a daily basis. According to him, instead of viewing the media's obsession with crime as a morbid fascination or negativity, it may be more useful to consider the impact on the public as humanistic (1987: 231). It is in keeping that society will be concerned about what humans do to each other, and can be argued that the viewing of acts of crime represented by for instance the media as a humane behaviour for it generates an comprehensive understanding for the public. Crime news can raise many questions of collective integrity, and the structure of crime in the media is likely to increase doubt of social order, whilst simultaneously strengthening the sense of collective triumph over deviance and disorder. Katz argues that crime in the media creates a space that disconcerts more than it reassures (1987: 229-231).

However the media's representation of violence and crime, as with its representation in art or even museum displays, is often perceived to be a 'double violence' as in the re-representation thereof, or for eliciting mere 'morbid fascination'<sup>6</sup>. Because of this, it is believed that through the viewing of crime and violence depicted in this way we, as viewers, are more concerned with the gratification of the viewing itself, rather than with conclusions and solutions (Rugoff 1997: 18). By interpreting a crime scene through suggestion in the form of a miniature, I hope to 'coerce' the viewer into responding in a more complex way, and either consciously or subconsciously, into drawing a conclusion; I intend for the assumption to be made that a crime of sorts has been committed without depicting it. In doing so the viewer would have looked beyond (sometimes unknowingly) what is presented to them in order to draw this conclusion. Through this mechanism I seek to expose the complicity of the viewers' imagination in drawing these conclusions and indirectly raising the question of the media's presence in the shaping of our imagination.

According to Toby Camps in his book *Small Worlds*; miniatures are the ideal medium to evaluate real conditions or speculate about fictional situations, but also argues that miniatures stimulate viewers to compare their reality with the tiny world's reality; therefore motivating us to make the imaginative leap into their constructs (2000: 6). Miniatures can therefore compel viewers to engage in literal acts of discovery, evidenced in my own creations as the viewer of my work can undertake the role of a detective, witness, voyeur or just a passer-by.

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<sup>6</sup> My work has prompted many discussions on the risk of recreating crime scenes; if I am just re-producing a 'double violence'. Richard Osborne maintained that there must be simply more to it than violence in the media generating violence in viewers (1995: 40). Osborne further alleges that the media does affect crime perception in a complex way, where the media for instance takes a specific event that happens in real-life on rare occasions and make it more significant as well as creates awareness in the public's perception. As Surette puts it, this can create a particular world-view or even mediachosis within the viewer (Ibid).



In David Kidd-Hewitt's essay, *Crime and Media: A Criminological Perspective*: he claims that surveys to assess 'popular opinion', and thus commonsense in general, have established that there must be a connection between the media and crime (1995: 8). Hewitt further argues that it is obvious that the media and particularly mass media is our main source of information and in some cases our only source; thus it is understood that the media is most influential, to the extent that the media acts as an interpreter of crime and violence on our behalf. (1995: 15)

My personal experience of crime and violence has been minimal and therefore my perception of crime and violence (why these things happen and why people engage in such acts) is perhaps primarily a construction of the mass media. It is evident, I believe, that crime and violence has the ability to threaten our sense of reality and normality. I feel there is an inescapable connection between factual violence and crime, and the media's fictional representation thereof<sup>7</sup>.

According to Mark Seltzer, in his book *True Crime, observations on violence and modernity*, crime fact looks like crime fiction, the result of this being that actual violent crimes and the media play a double act, where the one continually informs and reflects back to the other. Seltzer states that the media's representation of crime and violence is usually depicted with extreme normality, where the everyday lives of citizens are disrupted from within. He calls this the 'abnormal normality complex'. Seltzer describes how, through the media's representation, we as consumers and viewers of crime experience violation vicariously, and thus develop what he calls a 'stranger-intimacy relationship' (2007: 17).

My view is that by digesting mass media, whether by reading a detective novel by Raymond Chandler or James Ellroy, or watching a TV show such as *The Wire* or *The First 48*<sup>8</sup>, we are exposed to strangers' depicted thoughts, feelings, behaviours, actions and responses within a crime setting. This could create in us a perceived intimacy or perhaps even empathy with these strangers. It is through this false intimacy that one could experience crime and criminality vicariously. If this were to be true, it is conceivable that our awareness and experience of violence and crime could be some sort of collective understanding that is gained through indirect exposure.

Our reactions to the media's depictions of crime and deviance are more irrational, where fear and moral panic generates an even bigger demand for, and consumption of, crime in the media (Osborne 1995: 31). The popularity of crime in the media is unquestionable; it could be said that the general public is obsessed with it, especially violent crimes, and there is something fanatical about the media and viewers' demand for the replaying of crime narratives.

What initially drew me to crime and its representation in the media was an aesthetic appeal<sup>9</sup>. There are certain formal qualities of crime imagery that I find particularly visually stimulating, such as the spaces and locations of certain settings and the familiarities and peculiarities of crime scenes. Peter Wollen writes of the aesthetics of 'blandness and an art of vacancy' in his introduction to the *Scene of the Crime*, exhibition catalogue. The art of the exhibition highlighted for Wollen an awareness of a new aesthetic that requires a unique sensitivity for the trite, the futile, the banal and the insignificant. This new aesthetic Wollen describes as one of 'atmosphere and detail' with a sense of the uncanny, the abject and the

7 In Yvonne Jeweks 2003 essay on *The Construction of Crime News* she states that even though the more prominent focus of discussion of the media is on films, television dramas and other fictions, the construction of crime news is as important and also equally focussed on entertaining its viewers (2004:35). This is clearly seen in the recent developments within reality TV programmes such as 'Rescue 911' from the early 90's, 'COPS' and 'Medical Detectives' to 'Most Outrageous Police Chases Caught On Camera', and 'The Last 48' which indicates a distinct advancement on narrative structure and dramatisation, where, similar to fictional police dramas, the personal lives of the detectives are depicted. The programmes tend to bend the reality of their documentation in favour of entertainment, whether by glorifying the day in the life of an officer of the law, or embellishing the criminal as ruthless and extremely dangerous, for dramatic effect.



psychological with the need for a fixation of a single item or detail (1997: 31-32)

This crime aesthetics or imagery is distinctive in that it invites the viewer to interpret and analyse what it is they are looking at even to the extent, it might be argued, where the viewers are seeking out the 'evidence'.

When I watch a programme, or the news, or read an article that concerns a crime scene I feel compelled to analyse every little detail that is presented to me to make sense of the situation that I'm confronted with. I feel that we do this, or at least I do, because crimes can at times seem like bizarre situations and yet also quite logical, hence it is a space to imagine ourselves within a highly unusual situation.

On discussing imagery of crime or forensic photography, Walter Benjamin argued that these representations inherently produce a political response because they invite interpretation and analysis rather than aesthetic contemplation (1969: 66).

The need to analyse the imagery of fictional representation of crime arises from the knowledge that it is either a reconstruction of fact or at least inspired by fact, even though the imagery of crime itself is fictional. When we are viewing fictional depictions of crimes in the media, there is an unconscious understanding that these situations can actually happen in real life.

When viewing a film or reading a novel, I feel the thrill and the suspense of the events and the situations as if I am experiencing them personally. The tendency to surrender to crime fictions as if it is fact, and the vicarious nature of these fictions is what I think makes its influence so prominent and precarious in society.

## 2.2 Crime in the name of art's sake: Goldblatt and Glessner Lee



ARTIST: David Goldblatt  
DATE: 2011  
NAME: Ex-offender Exhibiton  
LOCARION: Goodman Gallery, Cape Town



ARTIST: David Goldblatt 2011  
NAME: Kapon Maaneveld,  
where he had robbed  
a man on darling Street,  
Cape Town 1987  
(from exhibition Ex-offenders)  
MEDIUM: Silver Gelatin Print

8 *The Wire* (2002-2008) is a fictional Television Drama series created and produced in Baltimore, Maryland America created by David Simon who is an ex-police reporter, the plot is centred around the investigations and tribulations of police officers trying to apprehend drug related gang members of the area. *The First 48* is a reality TV programme where the detectives first 48 hours of a murder investigation are documented and is filmed in various cities of America the first episode aired in 2004.

9 I am aware that the aesthetics of crime can be very different. Whereas I am visually stimulated by the TV drama series *The Wire* and the way in which the crime scene are aesthetically realised, the crime scenes in programmes such as *CSI* and *Dexter* do not appeal to me in the same way or extend. I also note that there are multiple studies and references to the aesthetics of crime, which are mostly, concerned with the social, economic and political associations of crime aesthetics in the public and private lives of society. Examples are articles such as *Shots in the mirror: Crime Films and Society* by Nicole Rafter (2006); and *Culture, Critical Criminology and the Imagination of Crime* by Alison Young (2008). My interests in the aesthetic aspects of crime are directed more at formal aesthetic qualities and specifics of crime scene imagery, which I find significant to my practical research.



The exhibition *Ex-Offenders*,<sup>1</sup> by David Goldblatt is a useful example of how crime representations present a space of interpretation and speculation for the viewer. In this exhibition Goldblatt took ex-convicts back to the scenes of their crimes and photographed them. Accompanying each photograph is a lengthy written piece depicting the life and crimes of each of his subjects; where they grew up, their backgrounds, stories and details of their shocking crimes. The photographs in the exhibition showed each of the guilty parties after having been released from prison.

In an interview about the exhibition, Goldblatt is quoted as saying:

*"I wanted to portray the perpetrators as 'ordinary' people such as one might encounter in a street or supermarket."* (2011: online)

I feel this implies that he wants the viewers to intellectually engage with the individuals as everyday people, even though there is still this understanding that they, due to the crimes they committed, are not. The image gives the viewer a picture of an ordinary person.

Knowing that this person committed a serious crime draws the attention of the viewer to the ordinariness or familiarity in the appearance of the criminals that one might encounter in the street or supermarket and probably do.

When thinking of the manufacturing of crime representations, I find this work interesting in its similarity to the media, in that it allows us, as viewers of the exhibition, to engage with the private and personal lives of criminal strangers from a safe distance, as well as indulge in sensations of intrigue, horror, fear and shock that the viewer as a voyeur might experience. I think that the manufacturing of such images in the context of art, encourages viewers to consider the misdirection of the media's representation of crime, to consider criminal activity and possibly what provokes it (which could be socially useful). Rugoff alluded to this when discussing his seminal exhibition *Scene of the Crime* in the late 1970's in Los Angeles. The exhibition featured artists whose works are about, or influenced by, crimes and investigations. For Rugoff, the art of the exhibition not only engaged the viewer through the reconstructions of past crimes, but it also had the ability to make the viewer discover the interaction or misconduct in cultural systems that make our own reality itself seem suspect (1997:20).

*'The Nutshell Studies of Unexplained Death'* by Frances Glessner Lee has been a motivating and crucial factor in validating the aesthetics and conceptual ideas pertaining to my work. Glessner Lee was a wealthy socialite and heiress that became involved with forensics and the education of scientific investigation in the early 40's. She was also the first female to be awarded a captaincy from the Baltimore Police department in 1943. It was during this time that Lee noticed how the officers mishandled evidence and often made mistakes in determining whether a death was a natural event, accident, suicide or homicide. In response to this, Lee decided to create the *Nutshell Studies of Unexplained Death*; a series of 19 miniature crime scene dioramas constructed in the fashion of dollhouse interiors for the educational and observational studies of aspiring police investigators (Kahn 2004: online).

Dr David R Fowler, chief medical examiner of the Baltimore police department, claims that the nutshell studies are never mocked or ridiculed because of their resemblance to dollhouses. Rather they are still as critically respected as any other crime scene (despite the dated décor and narratives) and current criminologists still swear by them because of their intricacy and the high degree of detail in each scene. Dr Fowler states that he is of the opinion that no computer-generated programme ever came close to the Nutshell studies (Kahn 2004: online).





*Frances Glessner Lee 1887- 1962*

An article by Katherine Ramsland, describes the Nutshell series as both brutal and fascinating. These miniature crime scenes that look like dollhouse interiors are actually teaching tools Lee created in the 40's for inexperienced police officers to learn about different types of death scenes, and to encourage them to use careful observation to spot 'indirect' evidence. Glessner Lee preferred enigmatic scenarios where the answers are not obvious; one had to examine all the clues including items that did not initially appear significant.



ARTIST: *Frances Glessner Lee*  
 DATE: *1940s-1950s*  
 NAME: *Kitchen crime scene, Nutshell Studies Collection*  
 DIMENSIONS: *Variable*  
 LOCATION: *Courtesy of Corinne May Botz*  
*Office of the Chief Medical Examiner, Baltimore, Maryland*



ARTIST: *Frances Glessner Lee*  
 DATE: *1940s- 1950s*  
 NAME: *Barn crime scene (details), Nutshell Studies Collection*  
 DIMENSION: *Variable*  
 LOCATION: *Courtesy of Corinne May Botz*  
*Office of the Chief Medical Examiner, Baltimore, Maryland*



She created each diorama by combining several stories; by going with the police officers to the crime scenes or morgue, reading police reports in the newspapers, interviewing witnesses and even at times utilizing fiction. The Nutshell dioramas are scaled so that one inch equals one foot and accompanying each scene is a police report and witness statements based on real cases (Sragow 2012 online). The police investigators are encouraged to imagine themselves a trifle less than six inches tall and are given a torch, magnifying glass, some information and 90min (Hooper Bush 2011: online). She named the Series *the Nutshell Studies of Unexplained Death* after the famous time honoured police aphorism "*Convict the guilty, clear the innocent, and find the truth in the nutshell*".

There are similarities between Glessner Lee's nutshell studies and my miniature scenes; both have created miniature crime scenes that resemble dollhouses and are using multiple sources to inform our work.

In an article in the Baltimore Sun, Dr Dziecichowitz, a forensic criminologist, states that the allure of the nutshell scenes is the taking of a form usually associated with innocence and domesticity and then filling every corner with a gritty reality (Sragow 2012: online). Despite the desire to solve each crime in the nutshell series, Dr Dziecichowitz explains that the studies are not 'whodunits', but actually a model to learn and exercise one's observational skills and techniques. This is supported in Corinne Boltz coffee table book called the *Nutshell Studies of Unexplained Death* (2004), she reveals 5 of the scenes' enigmas because they are usually too perplexing for the viewer to uncover; one such scene is where the victim died of a brain haemorrhage (Sragow 2012: online).

Fundamentally it is the visual aesthetics of crime imagery that drew me to uncover the complexities of my moral responses to crime. Describing the art on his exhibition *Scene of the crime*, Rugoff expressed the following:

*"Like an actual crime scene ,it provokes a complex array of emotions, suggesting that our aesthetic and moral responses cannot always be neatly aligned. Neither absolutely joined nor irreconcilably separate, they may be comprised of semi-autonomous realms of experience, interlocking and overlapping at certain points, diverging at others"* (Rugoff 1997: 18).

Crime scenes present both a surplus and a lack of meaning. They are full of inexplicable dread or devastation, yet at the same time they may seem to be banal and nonsensical. This is a space where meaning seems to be overwhelming in its presence; yet at the same time seem strangely insubstantial. Here we are looking for things that are strange or out of place, and all the elements have to be considered, for even the most banal detail could be the key that unlocks the whole story (Wollen.1997; 26).



## CHAPTER 3

### 3.1 *Believing the Lie: Signs and signifiers of crime in the media*

"... Perhaps at stake has always been the murderous capacity of the images: Murderers of the real; murderers of their own model" Baudrillard (Poster 1988: 173).

Baudrillard's concept of simulacrum is where the substitution of 'signs' of the real comes to embody the real itself. In this way the constructions and symbols of crime created by the media come to signify the reality of crime for the viewers and thus society. Therefore the images and constructions or representations of crime can come to represent true crime in the mind of the viewer.

The reality of crime and crime representation, by way of simulacrum, creates an awareness of a new 'hyper-real'<sup>10</sup> of crime in the viewer's mind, in which the signs and simulations come to structure and constitute everyday life. This new 'hyper-real' of crime is one that is informed from the codes and signs of the media; and it should be noted that the hyper-real is not always realistic versions or simulations but can also be highly unrealistic or fantastic<sup>11</sup>.

In the Article, *Crime and Media: from Media studies to Post Modernism* Richard Osborne states that crime, as a signifier, has a commanding influential importance, for the fascination it draws and its flexible nature and eroticism; from detective novels to reality TV programmes, from the news to films and TV games, narratives about crime and violence are becoming more and more in demand and popular. It is in the unravelling of this meta-narrative of mistrust to normalcy, that we can reveal the key that can unlock the mystery of post-modern culture and its dissatisfaction (1995:36).

Osborne further says that the representations of crime are what constitute the 'hyper-real'. For Osborne crime as entertainment and real-life crime are equally important, given that it's union is the means of deciphering the two, and has overcome the twofold opposition used to represent the viewer's perception (1995:36). When I am constructing my miniature scenes where crime is insinuated, creating accurate renditions of reality becomes moot and because my work is miniatures, it openly acknowledges that it is only a fabrication. My work is indifferent to reality, it has it's own reality; and accordingly the viewers responses to my work will allow them to not only spot the evidence' or 'clues' presented, but also pick up on the symbols and signs that the media-hype established as reality.

Jean Baudrillard argued in his seminal paper, *Simulacra and Simulations* (1981), that the image-reality representations are no longer problematic since we know now that the reality is presently the hyper-real, for we live in the age of simulacrum. Osborne maintains that if image and reality is one, the difference between reality and what the media represents as reality, has now collapsed into a one-dimensional world in which images are saturated and at the same time truthfully unreal (1995: 28).

The argument is whether the current state is one where the media's manifestation and narrative create self-referential and irrational responses in consumers of mass media.

<sup>10</sup> See staging the miniature chapter on difference of the hyper-real and hyperreality.

<sup>11</sup> To make use of Baudrillard's illustration of Disneyland and it's unrealistic fictional characters such as 'Mickey Mouse' and 'Goofy' as ideal exemplars of a 'hyper-real' environment. This world is based on a fantasy but it is an absolute world with it's own ideals, structures of living and codes of practice. Baudrillard declares, "*Disneyland is the real country the rest of America is Disneyland.*" (Greer 2010: 70).



Is the media manipulating society's perspective towards a state of paranoia, cynicism and crime mediachosis? (Osborne 1995:36) Is the media creating a way to overshadow reality rather than challenge it? If the media, via simulacrum, constitutes the hyper-real, and replaces reality, then consumers of mass media are likely to react toward reality with increasing disbelief or even uncertainty. To convince society that crime representation in the media is true or accurate is proving to be increasingly difficult; the media's response to this, is to make crime imagery that is more brutal and unrestrained. This in turn can desensitise individuals about the realities and sentiments of crime in real life.

The hyper-real refers to the processes of the production and consumption of images. Viewers have become experts at thinking in images and unconsciously ascertain the makeup of signifying systems that allows them to negotiate narratives through their own identity. However, sometimes the real appears as a crime and it is when the viewer becomes a victim of a crime that they renegotiate the 'hyper-real' as merely a construction (Osborne 1995: 28). It is when the viewer becomes a victim of crime as opposed to voyeur that they realise that the signs and signals of the media can be misleading.

The miniature (as a simulacrum) openly acknowledges its own artifice in the manner in which these environments are constructions informing the viewer of our artificial status (Rugoff 2000: 16). Therefore miniatures and dioramas are an ideal means to suggest a perception of our diminishing accord with reality, especially the reality presented by the media and the hyper-real. The miniature, like the media and simulacrum, is not intended to create a solution between the difference of 'the sign' and the 'referent' and is not concerned with reality; for their own reality (miniatures, media and simulacrum) is their only reality. My work can challenge the typical responses to crime representations and constructions by compressing the scale and providing a space for contemplation. I want the viewers to think about the whole scenario and then imagine their own version of events.

It is an unfortunate truth that the constructions or representations of crime can eventually collide with reality. My interest in crime and the media's construction thereof, is based not only on self-reflection and what my understanding of crime actually is, but also on the relationship of my reality with the media's hyper-reality.



## CHAPTER 4

### 4.1 In the dismal night hours: The Psychotherapists and the Uncanny.

The narrative structure in my work can create within the viewer simultaneous feelings of unease, uncertainty, familiarity, secrecy, and thus the uncanny. The uncanny as a theoretical concept has been an invaluable mechanism in developing ideas for the construction of my miniature scenes. The uncanny as a complex emotional response -can vary from person to person and it struck significant cords in relation to my work and research.

It has been particularly beneficial for my research to understand the etymology and conceptual genealogy of the term 'uncanny', proceeding is a brief survey with the most salient aspects as it manifest in my work.

Ernst Jentsch (1867), a German psychiatrist wrote *Psychology of the Uncanny* (1906), the first significant paper on the subject. According to Jentsch the word '*unheimlich*' (German for uncanny) happens to someone who is not quite 'at home' or 'at ease' with whatever may be going on, or with the environment they might find themselves in (Sellars 1996: 8). He goes further to explain that feelings of the uncanny are not the same for everybody, which would make it impossible to objectively define the principles of the uncanny<sup>12</sup>. According to Jentsch it would be more useful to look at the conditions needed for an uncanny effect to take place (Sellars 1996: 8). He argues that the fertile condition needed to create an uncanny effect is, 'uncertainty'. In general, people regard the familiar and usual favourably, but the unfamiliar and strange with unease and mistrust, thus they feel uncertain and perhaps even confused about whatever this 'new' might be (Sellars 1996: 9).

Sigmund Freud's analysis *The Uncanny* (1919), suggests that for something to be uncanny it cannot be only considered to be uncertain and more needs to be regarded to make the new and unfamiliar, uncanny (1919: 2). Freud moots that people should move beyond the feeling of the uncanniness with intellectual uncertainty and go back to the roots of the word '*unheimlich*'; literally the word '*unheimlich*' means unhomely. The translation of '*heimlich*' on the other hand means 'secretive' and 'furtive' and the modern usage of the word has been replaced with '*geheim*'. Thus the uncanny relates to the overlay of the familiar with disturbing feelings of the furtive in something once long known (Freud 1919: 1).

*"Unheimlich, is the name for everything that ought to have remained...hidden and secret and has become visible..." (Schelling.) "In general we are reminded that the Heimlich is not unambiguous, but belongs to two sets of ideas, which without being contradictory are yet very different: on the one hand, it means that which is familiar and congenial, and on the other, that which is concealed and kept out of sight. (Freud 1919: 3)*

The uncanny not only conjures responses to the familiar, but also of something hidden and secretive that has been revealed or discovered (Freud 1919: 4), and perhaps would have been better to be kept as a secret.

In an interview for BBC Radio 4, the psychotherapist and essayist, Adam Phillips observes that the uncanny is an uncertainty not only because it's unfamiliar but also on the account that it half presents. By either visually hiding the part of an image or revealing only a piece of a structure, or when a narrative is half presented, an uncanny sensation arises because we mistrust something that is merely a suggestion (Haughton 2012: online).

<sup>12</sup> The viewers responses to my work can and most probably will differ from what I intended to create, and I am under no illusion otherwise, on the whole their experiences can't even be pooled together, and I feel it's worthy to mention that the uncanny is similar.



The uncanny, like miniatures and crime representations, provokes the imagination. Phillips claims that the house and home are containers for the receptive minds of individuals, where the familiar becomes strange and fearful (Haughton 2012: online). Analogous to crime and miniatures the uncanny draws you in and then distances you, creating uncertainty over what is presented, what our perceptions are and what our realities are.

Jentsch and Freud both mention that an uncanny effect occurs when an inanimate object, becomes animate. Jentsch gives examples such as: in the dark, a rafter covered by nails becomes a jaw of a fabulous animal; a lake can become the eye of a gigantic monster; and the outline of a cloud or shadow, becomes the threatening face of a demon (1996: 13). Freud maintains it is a popular belief that a figure of a painting or doll that comes to life is the highest degree of the uncanny, (1919: 16)

The inanimate/animate relationship of the uncanny extends to the horror of a dead body, especially a human one, where our recollection of quiescent animatedness is in the forefront of our minds (Sellars 1996: 15). The ability to visualise a crime from an inanimate object is what my work is intended to prompt. Miniatures are intrinsically still and motionless which adds to their eldritch effect. Miniature scenes with the inhabitants frozen in their actions can be both disconcerting and fascinating (Kamps 2000: 8).

In many ways it is the subtlety of the insinuation of crime and deviance within my miniature scenes that is most likely to evoke a sense of the uncanny in my work. The traces or signs of activity, could be as slight as a cupboard door slightly ajar, or as insignificant as a half eaten meal, but can have more disturbing feelings of unease and dread for the viewer than the presence of corpses or murder in multitude. The viewer can identify more readily with a broken mug or half-smoked cigarette; it's part of our daily lives too. A half-eaten meal with the person who ate it present tells the whole story, but the half-eaten meal with no person present is only half the picture; invoking the uncanny for viewers of my work.

#### ***4.2 Tales of mystery and imagination: eerie photographs and uncanny narratives.***

The works of Gregory Crewdson, such as his unsettling cinematic photographs of American suburbia in his series *Twilight* (2002) and *Beneath the Roses* (2006) reaffirms my belief that vignettes rather than complete narratives can be more powerful in creating a presence of a disturbing undercurrent. With this manner of suggestion the viewer is denied a satisfying conclusion of the narrative. Crewdson is more interested in the in-between spaces of time and ambiguous representations, and regards the value of narratives as lying in part in their remaining a mystery, with the meaning behind them to stay a question (Chadwick 2006: online). His photographs have been useful in my work, especially concerning narratives, the domestic and the uncanny. Similar to miniatures, his work has the ability to draw his viewer in with an almost fanatical eye for precision and detail. It is the mood, tone and composition that make his photographs so interesting to me. He creates an undertone of malaise in his domestic scenes, which he achieves in the subtlest way, sometimes just through lighting or the posture of his models.

The photograph is a unique medium in which to depict narratives for Crewdson, for unlike literary narratives, it can only capture an isolated moment in time, which according to him is it's strength as a narrative device (Brand 2006: online). His photographs are about the moment before or after the action, these in-between spaces create an opportunity for both the telling of a story, and for the viewers to construct a narrative themselves. The figures in his photographs seem like mannequins frozen between the past, present and future. Similar to miniatures and dioramas it is his ability to capture stillness in his photographs that adds to the eeriness in his work.





ARTIST: Gregory Crewdson  
DATE: 2004  
NAME: *Untitled from the series Beneath the Roses*  
MEDIUM: Digital chromogenic print  
SIZE: 2236 mm x 1148 mm  
Private Collection, courtesy White Cube



ARTIST: Gregory Crewdson  
DATE: 1999  
NAME: *Untitled (from the Twilight series)*  
MEDIUM: Digital Chromogenic print  
SIZE: 1270 x 1,524 mm  
Solomon R. Guggenheim Museum

The arguments of Jentsch and Freud (as well as Phillips) on the uncanny are relevant and more particularly useful to narratives and fiction than actual events. Freud states that there are more means for uncanny effects in fiction than in real life, but more things would seem uncanny in real life than they would in fiction.

*"...In the first place a great deal that is not uncanny in fiction would be so if it happened in real life; and in the second place there are many more means of creating uncanny effects in fiction than there are in real life." (Freud 1919: 17)*

Jentsch also makes the point that people expose themselves more emotionally in fiction or narratives, such as books and theatre (or films), than they do in real life because the consequences of these emotions has a less significant effect in fiction than if it had happened in real life <sup>13</sup>(Sellars 1996:12).



Jentsch goes further in explaining that in order for the author of a book or the storyteller to successfully create the uncanny effect for the reader, it should be done in such a way that the focus is not on its uncanny uncertainty, thus keeping the reader oblivious of their unawareness of the uncertainty in the plot. The reader must not immediately try and resolve the uncertainty creating the sense of the uncanny, maintaining intrigue in the mystery. (Sellars 1996: 13).

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13 The non-fictional modern classic *In Cold Blood*, by Truman Capote is a prime example of the subtlety of the uncanny in real life, fictionalized as entertainment for the reader to enjoy. "We stepped back into the hall, and looked around. All the other doors were closed. We opened one, and that turned out to be a bathroom. Something about it seemed wrong. I decided it was because of the chair - a sort of dinning-room chair, that looked out of place in the bathroom" (1965:61).



## CONCLUSION

*And then all was quiet.*

Throughout this document I have attempted to invoke a sense of the domestic and the familiar. I hope that this particular approach to my work will utilise this as a mechanism to promote uncertainty, and thus the uncanny. I have constructed miniature tableaux that present possible crime scenes, detectable through attention to detail, but leaving the viewer unsure of whether a crime has been presented and what exactly has taken place.

It was the aesthetics of certain crime imagery that initially drew me to consider how my perceptions and understanding of crime could be more informed by media depictions rather than by real experience. I feel that human beings persistently seek to reaffirm what we believe to be true and our position in relation to it; and as a result have a tendency to latch on or attach ourselves to information that supports our world-view. My work in part has thus been about how we use the media to support our established perception of reality and in turn, how the media has the ability to create these perceptions within us. I believe that in society we instinctively assume that we know the difference between realities and facts or verisimilitude and representations.

The miniature as a narrative device, and its association with the commonplace has been effective in illustrating our tendency to jump to the conclusion that a crime of sorts has been committed. With this body of work I wanted to provide a space where the viewer can compare their version of reality with my depictions of 'a' reality, to illuminate our own uncertainty surrounding crime representations.

It is my objective to create within the viewer a sense of intrigue through the unexplained by drawing attention, through the devices of engagement associated with the miniature. Through this method of suggestion I hope to provide an opportunity for the viewer to participate by imagining their own narrative and making assumptions as to what has happened, or is about to happen. I am more interested in creating an open-ended mystery for the viewer than presenting them with a foregone conclusion. This strategy, I would argue, rather than leaving the viewer unfulfilled, promotes instead a sense of autonomy through the engagement of the work which hopefully make the viewer regard the misdirection of the media's depictions of crime.



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# EXHIBITS • BEWYSSTUKKE

Ref. No.  
Verw. No.

593

Ref. No.  
Verw. No.

Date to Court  
Datum na Hof

Record of Documentary and other Exhibits  
Rekord van Dokumentere en andere Bewysstukke

29/01/2013

Date/Datum

C. J. B. G.

Officer's signature /Handtekening van offisier

CONFIRMATION BY EXHIBIT CLERK  
NOTULERING DEUR BEWYSSTUKKLERK

Date/Datum

Officer's signature /Handtekening van offisier



EXHIBITS 11

ADDENDUM.



### **Some Observations and Reflections of the Work.**

The following notes on my work are in keeping with the crime scene investigation theme of my project. I have documented the making and conceptualisation of the work and reported my processes as an artist, this is intended to provide insight on a personal level and serve as affective and generative textual fragments, thus a crucial part of this project. The photographs of the individual scenes I consider as my 'artistic forensic' documentation.

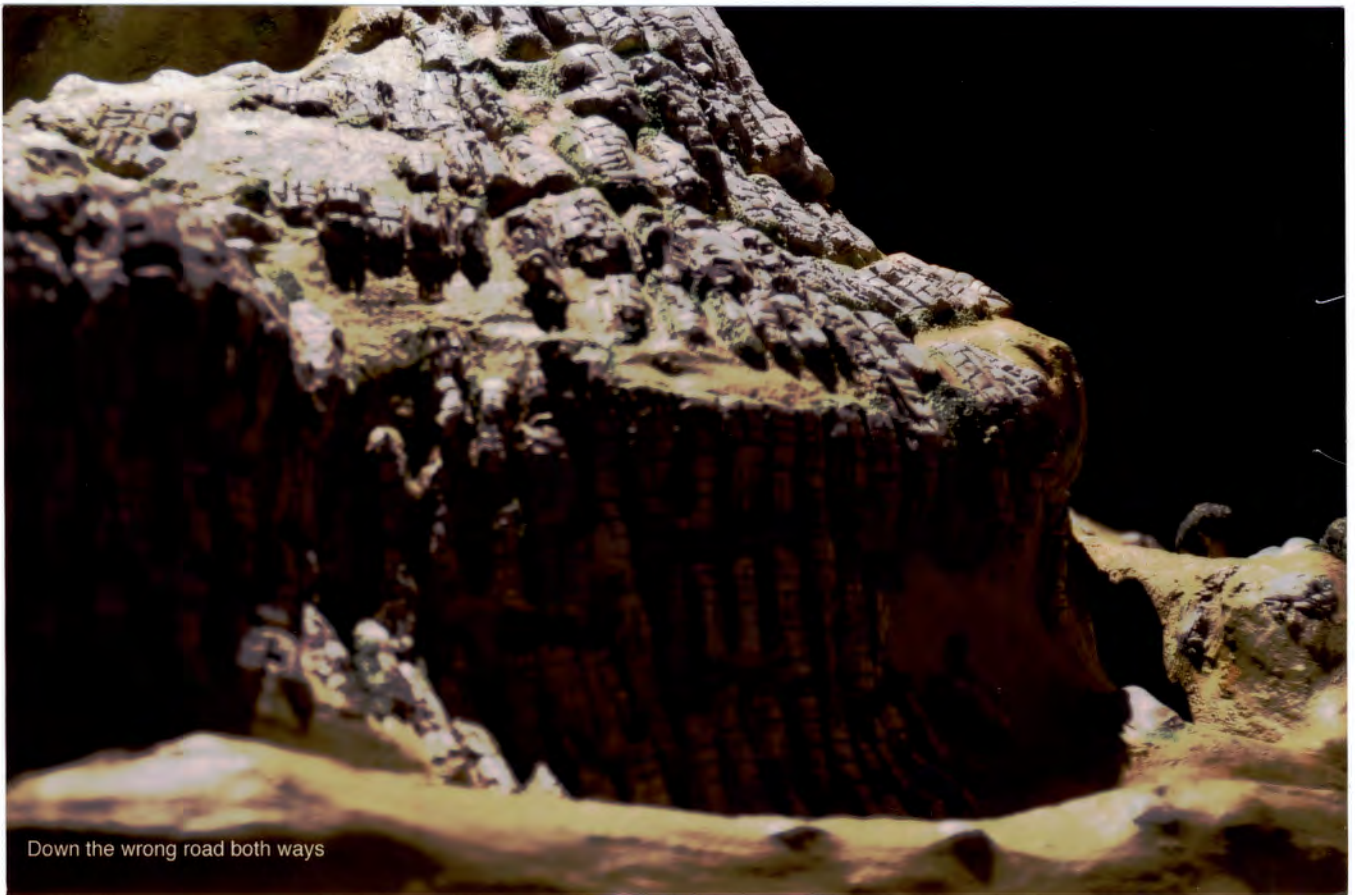
All the various elements that constitute my miniatures are ceramic. When thinking of ceramics in relation to my work, conceptually it is notable to point out that domestic ornaments found on the mantelpiece to prettify the home are often produced in this medium. The everyday lounge and familiar kitchen, where such ceramic objects are found, will constitute the setting for scenes I want to disrupt with sensations of the uncanny. The clay sculptures also contain the fingerprints of its creator, another analogy with crime scenes and investigations.





Down the road to the way









Sunset Heights









Paradise Butcher





The Big Sleep





Buried Secrets





The lights are on but nobody's home



This is where I leave you





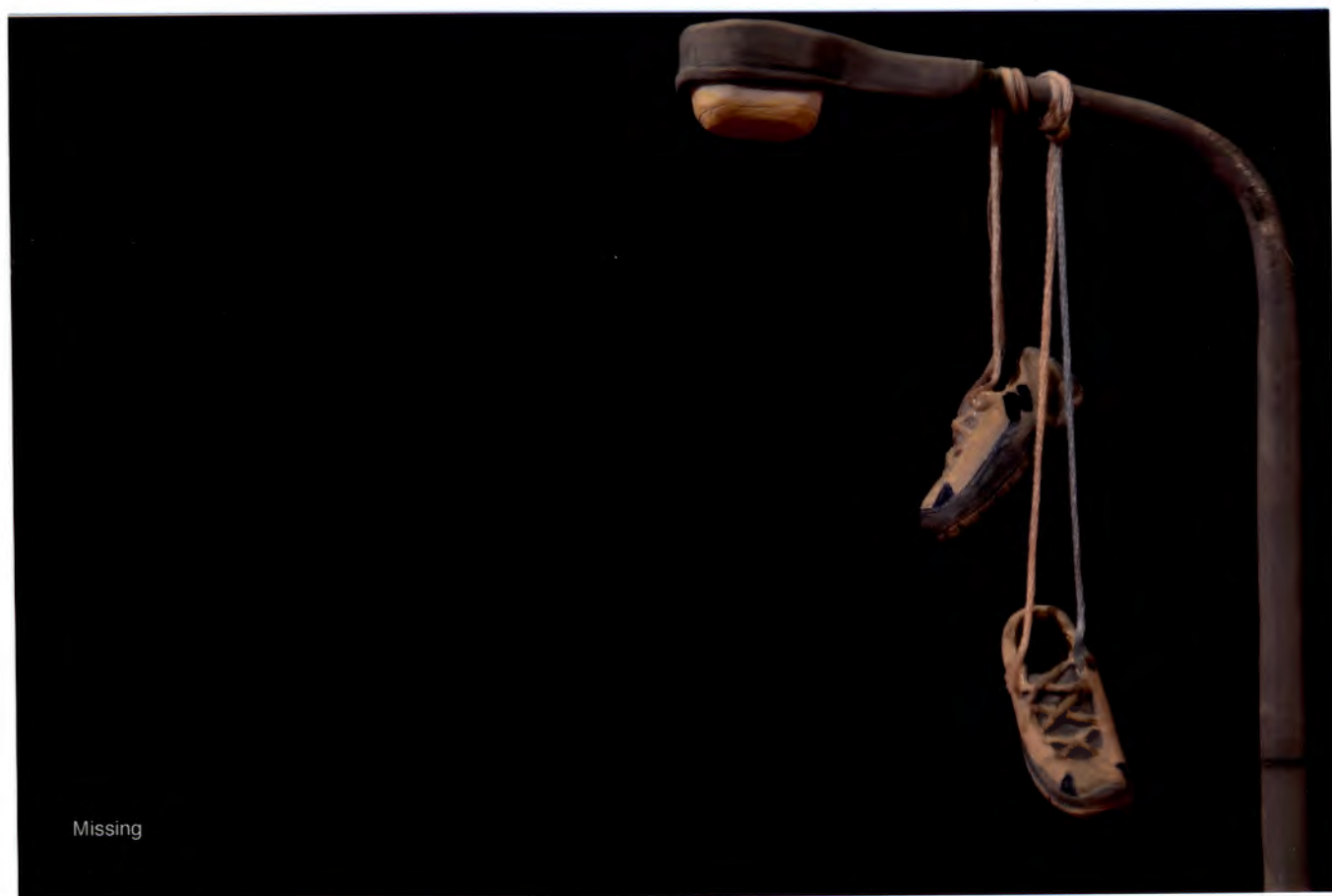






Dead leaves on the dirty ground









Keep the motor running





Surgery





1 Victoria Street





What's for dinner?



## **ADDENDUM 1 / EXHIBIT A**

The miniature dioramas depicting the crime scenes of famous murderers dating from the early 1900- until the 70's are the only displays that remain in the now closed down SAPS museum in Muizenberg. Once the only one of it's kind in the Western Cape, this Museum was opened 1990 and was the pride of the local community, with a wealth of history, from information on the actual building, that used to be police headquarters with a court and adjoining cells, to displays, collections, records and various other artefacts, ranging from as early as the late 1800's till the 90's (Skier 1991: online). I was fortunate enough to have been allowed to document the last remaining displays of the museum. These miniature dioramas are very interesting because of their display and execution particularly in the context of a police museum, and have been gratifying to my research and the development of my project. I found the aesthetics of these dioramas, although naïve and amateurish, to be carefully considered and successful in their undertaking. For this reason, I felt that it would be only just to write a section and hopefully record the labours of those who so amorously made these miniature dioramas.



*The Radulfini Murder*





According to the historical evidence, their crime was of the most cold-blooded and premeditated character. It was proved during court that Edward Prinsloo and Dominica Radulfini were having an affair, and apparently Dominica urged her lover, for many years, to kill her husband. She testified in court that she it was only because of Prinsloo's influence that she contributed to the murder, and she never intended her husband be killed (Skier 1991: online).



*The Lineveldt Murders*





Gamal Salie Lineveldt(1919-1942), raped and killed 4 women in the Western Cape in 1941. He was sentenced to death on June 10, 1941 and was hanged in 1942. When Lineveldt attacked his third victim, a witness noticed that he had a bicycle with red tyres and reported to the police. Interestingly all Lineveldt's victims who survived, and witnesses, had different descriptions of his attire and features. Lineveldt cut his own thumb off, fearing he left a thumbprint when he committed his second murder. He confessed to all his charges (Blanco: online).



*The Screwdriver Rapist van der Merwe*





William Frederick van der Merwe (1951-1989) had a life of crime and violence, which started in his early teens and lead to his eventual downfall by one of his own victim's. Even though in 1972 van der Merwe was sentenced to death; in 1987 he was granted parole only to kidnap Christine Lennon and Theresa Mizen. He raped both girls, and wanted to murder them separately. Lennon found that van der Merwe forgot his gun in his trouser pocket and defended herself with it when he returned to 'finish her off' after he murdered her friend (Marsh 2009: online).



## **ADDENDUM 2 / EXHIBIT B**

Film Noir is a genre that informed and inspired my work aesthetically, and is valuable in the development of crime and media culture studies. At times Film Noir as a genre is very difficult to ascertain, nonetheless it is almost always concerned with crime and the protagonist's entanglement in the passions of the criminal activity. Characteristically the films are mostly downbeat and pessimistic and Film Noir heroes are usually depicted as lone introverted character.

### **Filmography:**

*Big Sleep*, Howard Hawks (1946) 144min  
*Brighton Rock*, John Boulton (1947) 92min  
*China Town*, Roman Polanski (1974) 130min  
*Dail M For Murder*, Alfred Hitchcock (1954) 105min  
*Double Indemnity*, Billy Wilder (1944) 107min  
*Little Ceasar*, Mervyn Leroy (1931) 79min  
*M*, Fritz Lang (1931) 117min  
*Maltese Falcon*, John Huston (1941) 100min  
*Murder My Sweet*, Edward Dmytryk (1944) 92min  
*North by Northwest*, Alfred Hitchcock (1959) 136min  
*Notorious*, Alfred Hitchcock (1946) 101min  
*Psycho*, Alfred Hitcock (1960) 109min  
*Point Blank*, John Boorman (1967) 92min  
*Rear Window*, Alfred Hitchcock (1954) 112min  
*Scarface*, Howard Hawks (1932) 93min  
*The Big Heat*, Fritz Lang (1953) 89min  
*The Killing*, Stanley Kubrick (1956) 85min  
*The Thrud Man*, Carol Reed (1949) 104min  
*The Wrong Man*, Alfred Hitchcock (1956) 105min  
*Vertigo*, Alfred Hitchcock (1958) 128min

### **ADDENDUM 3 / EXHIBIT C**

Emily Dickenson's poem *Uncanny Words* (1830-1886) is probably her most famous ghost poem, which is about the return of something that was repressed (Frank, 2007:174). It also evokes the feeling of the uncanny in the mind of its reader and is appropriate to the concepts pertaining my practice.

#### **"Uncanny Words"**

One need not be a chamber- to be Haunted-  
One need not be a House-  
The Brain- has Corridors Surpassing  
Material Place-  
Far Safer of a Midnight- meeting  
External Ghost  
Than an Interior- confronting-  
That cooler- Host  
Far Safer, through an Abbey- gallop  
The stones a' chase-  
Than Moonless- One's A Self encounter-  
In lonesome place-  
Oneself- behind oneself- concealed-  
Should Startle- most-  
Assassin- hid in our Apartment  
Be Horror's least-  
The Prudent- Carries a revolver-  
HE bolt the door-  
O'erlooking a Superior Specture  
More rear